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Annotations by Reviewer

1982, *24*(1)

24(1), 3–4

Editorial: The empty center: Anthropological methods for art educators. MacGregor, R.N.
The editor discusses the problem faced by the anthropologist and the historian in their inability to fix any one point or moment of absolute significance and the methods of reporting and interpreting used by each group.

24(1), 5–15

Aesthetic response as coping behavior: An anthropological perspective. Young, D. E.
Three areas of socio-scientific aesthetics are examined: the creation of meaning from formal properties of the environment; motivating or reward systems; and socio-psychological factors that contribute to introspection, reflection, and the interpretation of reality. The operation of the different aesthetic levels is documented within a four-level pyramidal model.

24(1), 16–24

Constructing grounded theory: Reflections on a case study of a professor of architectural design. Janesick, V. J.
This case study describes and explains the philosophy of teaching design to architecture students. At a more abstract level the paper addresses three major issues related to ethnographic research: the construction of theory from data grounded in daily experience and activities of the subject, the posing of questions appropriate to ethnographic inquiry, and the understanding of historical and philosophical roots of ethnographic inquiry.

24(1), 25–32

The classroom art teacher as inquirer. Degge, R. M.
This paper identifies and examines patterns of inquiry currently practiced by classroom art teachers

and discusses course content and teacher resources that affect that inquiry. Implications for research, material development, and suggestions for teacher education programs are presented.

24(1), 33–42

Art education in correctional settings. Szekely, G.

This paper identifies aspects of the development and operation of a prison art program. Areas of investigation include the organization and maintenance of art instruction, participation of staff and prisoners, planning for continuous program support, training of prison arts specialists, and development of curriculum and instructional strategies. Observations on special problems inherent in a prison setting are also included.

24(1), 43–47

Using interpretation theory in art education research. Brooks, C. A.

The author's use of hermeneutics in an inquiry illustrates the essential aspects of the interpretive approach of the contemporary German philosopher, Hans-George Gadamer. This paper illustrates one of many possibilities this method offers for art education research.

24(1), 48–56

The creative sister: An historical look at women, the arts, and higher education. Stankiewicz, M. A.

This paper presents an historical analysis of nineteenth century attitudes towards women, women's education, and the value of art education for women. Focusing on the development of art education for women at one institution, the paper also describes the general nineteenth century attitudes toward coeducation and the woman's sphere at that time.

24(1), 57–62

Naturalistic evaluation: Its tenets and application. Rubin, B. M.

This paper considers naturalistic evaluation as a form of qualitative inquiry and discusses its relationship to other qualitative pursuits. A description of the naturalistic evaluation process is followed by a discussion of the philosophical and methodological bonds that exist between such fields as ethnography, educational criticism, and naturalistic evaluation.

24(1), 63–69

Participant observation, ethnography, and their use in educational evaluation: A review of selected works. Alexander, R. R.

Participant observation methods and ethnographic techniques have developed extensively in educational research over the past few years as researchers and authors have grown disenchanted with the scientific paradigm. This paper summarizes and makes a critical analysis of some of the better known as well as some of the more recent contributions to the field.

24(1), 70

Research and Issues: Recent publications. Smith, N. R.

Nancy R. Smith, publications editor, announces a change in this section of *Studies* calling for an expanded and wider variety of commentary in this section of each issue. The reader is invited to submit reviews in the new categories established.

1983 *24*(2)

24(2), 75–76

Editorial: Family correspondence: Discrete and continuous evidences of research in progress. MacGregor, R. N.

The senior editor, through the use of specific example, asks researchers in the field to be sensitive to the changes that may develop in the work of an individual over a period of time. He cautions ". . . that a study of research limited to what articles present as data is a fragmented enterprise."

24(2), 77–85

Towards establishing first class, unimpeachable art curricula prior to implementation. Clark, G., & Zimmerman, E.

In this paper antecedent data, conditions existing prior to teaching and learning, are proposed as a focus for evaluation. Criteria of completeness, coherence, and appropriateness are described and exemplified as an art curriculum evaluation system. A model for curriculum completeness and coherence is presented.

24(2), 86–100

Children's graphic planning strategies and early principles of spatial organization in drawing. Golomb, C., & Farmer, D.

This paper documents graphic strategies employed by children of three to seven years, as they were

used in responding to four themes. Results indicate that strategies were task dependent and flexible, and that children appear to develop progressively complex graphic routines in relating one figure to another within a composition.

24(20), 101–110

The combined effect of mere exposure, counterattitudinal advocacy, and art criticism methodology on upper elementary and junior high students' affect toward art works. Hollingsworth, P. L.

The premise of this paper is that maximizing the information acquisition component of two factor theory increases the likelihood of developing a positive affect toward art works. The Gilliatt Art Preference Test was used to measure affect toward art works.

24(2), 111–117

Form as metaphor: A comparison of aesthetic structure in young children's pictures and stories. Zurmuehlen, M.

In this paper Kellogg and O'Dell's criteria for designating young children's drawings or paintings as pictures were analyzed, and the stories that Pitcher and Prelinger collected from two to five year old children were examined for analogous patterns of structure. It was concluded that form, derived from a structure of repetition, is embodied by very young children as a metaphor for pictures or stories.

24(2), 118–125

The impact of time on art learning: Intensive vs. concurrent scheduling in higher education, Mims, S. K.

This paper investigates the hypothesis that intensive education, which allows the student to focus on one subject in depth for a period of weeks, offers a valid format for art classes when compared to traditional concurrent scheduling, in which the student takes several unrelated courses during a regular semester. Analysis of the data indicates that students have a significantly greater preference for intensive study.

24(2), 126–130

Drawing rules: The importance of the whole brain for learning realistic drawing. Clare, S. M.

In this paper two experiments were conducted with fourth through eighth grade students to study two problems in drawing faces realistically: placement of features and the use of light-dark gradients to render depth. Results support the assumption that drawing rules are practical and effective for teaching realistic drawing to children.

24(2), 131–139

Creativity research: Its sociological and educational limitations. LaChapelle, J. R.

In this paper the author calls attention to the fact that concepts of creativity and of culture have changed in a way that necessitates closer attention to the sociological aspects of creativity. Problems emanate from the general disregard of the modernization process in our culture, as that process relates to creativity, and from the impact of the contemporary fine arts on creativity research and art education practice.

1983 *24*(3)

24(3), 147–148

Editorial: Work, folk, and place: *Studies in Art Education* in ecological perspective. MacGregor, R. N.

The senior editor, as he acknowledges the contributions of the editorial board and his co-editor, also speaks elegantly of the process of selection and review that shapes the content and areas of emphasis in *Studies*.

24(3), 149–157

School art and its social origins. Efland, A.

In this paper ideological and social factors are examined to explain the art teaching methods adopted for use in the common schools to meet the educational demands of the Industrial Revolution.

24(3), 158–163

Brother, can you spare a paradigm? The theory beneath the practice. Pearse, H.

This paper considers the tri-paradigmatic structure of inquiry suggested by the German social philosopher, Habermas, and interpreted by the Canadian educator, Aoki. Each of these orientations, the empirical-analytic, the interpretive-hermeneutic, and the critical-theoretic, is examined in relation to art education research and practice.

24(3), 164–168

Ideologies, art education, and philosophical research. Smith, R. A.

The author, after indicating the various meanings of the key terms in question, suggests that ideology may be understood nonpejoratively as a system of ideas that has a bearing on practice. Such an ideol-

ogy can be judged to be more or less rationally defensible. Use is made of Richard Pratt's *Ideology and Education.*

24(3), 169–176

Contributions of research to the teaching of art. Day, M., & DiBlasio, M.
In this paper three basic questions about the role of learning in responding to and making art and the effects of the educational environment on art learning are discussed in light of results of selected research studies. Research is shown to be capable of contributing to the resolution of these questions in six different ways.

24(3), 177–183

The cognitive umbrella. Hamblen, K. A.
The author states that key semantic descriptors are indicative of underlying social assumptions; they describe and prescribe social reality. In this paper cognition, as one such descriptor, is examined to discover how its use reveals Western attitudes toward knowledge acquisition.

24(3), 184–186

The status of women art education faculty in higher education. Glenn, D. D., & Sherman, A.
In this paper 87 university level art education departments were surveyed to obtain data on possible relationships between sex, supervisory responsibilities, and academic rank. The results indicated that the variables of sex and academic rank were significantly related.

24(3), 187–194

Agency, achievement, and self-concept of young adolescent art students. King, A.
This paper investigated the effects of students' sense of agency or self-determination as a motivational force in art learning. It was hypothesized that enhancing students' sense of agency through personal choice would result in higher achievement and more positive self-concepts and attitudes toward art. Results indicated positive gains in both achievement and attitude.

24(3), 195–205

Cognitive style revisited: Implications for research in art production and art criticism. Lovano-Kerr, J.
This paper explicates the Psychological Differentiation Theory of Herman Witkin and his colleagues. It identifies the strengths and weaknesses of his constructs in relation to art production and art criticism, relates behaviors characteristic of his field-independent and field-dependent dimensions to artistic behaviors, and derives implications for research on artistic development from this analysis and from recent studies in art education.

23(3), 206–209

A registry of *Studies in Art Education*, Volume 23, 1981-82.
A listing of the contents of Volume 23 in the following categories: Articles by Title, Articles by Author, Annotations by Reviewer, Commentary Index, and Review Index.

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Descriptive/Experimental Research

Clare, S. M. Drawing rules: The importance of the whole brain for learning realistic drawing. *24*(2), 126–130.

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Arnheim, R. The Power of the Center: A Study of Composition in the Visual Arts. Berkeley: The University of California Press, 1982. Pariser, D. A. (Reviewer). *24*(3), 210–213.

Lanier, V. The Arts We See: A Simplified Introduction to the Visual Arts. New York: Teachers College Press, 1982. Wolf, L., & Wolf, D. (Reviewers). *24*(3), 214–215.

Lowenfeld, V. and Brittain, W. L. Creative and Mental Growth (7th Ed.). New York: Macmillan Publishing Co., 1982. Saunders R. A. (Reviewer). *24*(2), 140-142.

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